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PAINTINGS, DRAWINGS ETCHINGS & LITHOGRAPHS

MEMORIAL EXHIBITION OF THE WORKS OF J. McNEILL WHISTLER, ORGANIZED BY THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS AND GRAVERS
LONDON 1905

SMITHSONIAN
INSTITUTION
539

CATALOGUE

OF THE

MEMORIAL EXHIBITION

OF THE WORKS OF THE LATE J. McNEILL WHISTLER, FIRST PRESIDENT OF THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS AND GRAVERS. FULLY ILLUSTRATED WITH REPRODUCTIONS OF THE ARTIST'S WORK

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THE MEMORIAL EXHIBITION of the work of JAMES MCNEILL WHISTLER at the New Gallery, organised by the International Society of Sculptors, Painters, and Gravers, of which he was the first President, is the most representative that has yet been held or probably ever will be held. The

series of prints is virtually complete. His Majesty King Edward VII. and H.R.H. the Princess Victoria send the etchings from Windsor; the United States Government lends the unknown Coast Survey plates; rare prints come from the important collections of his Honour Sir J. C. Day, Mr. Theobald, Sir James Knowles here, and Mr. Howard Mansfield in New York. The lithographs are contributed by, among others, Mrs. William McNeill Whistler, Madame Marchesi, and Mr. T. Way, Whistler's printer. The most famous portraits have a place: the "Mother," from the Luxembourg; the "Carlyle," from the Glasgow Corporation Galleries; the "Sarasate," from the Carnegie Institute, Pittsburg; the "White Girl," centre of interest at that *Salon des Refusés* by which, in 1863, Napoleon III. saved the artistic reputation of France for posterity; the "Miss Alexanders"; the "Théodore Duret"; "Henry Irving as Philip of Spain." And there are other works as famous: the earliest exhibited picture, "Mère Gérard," presented by Whistler to Mr. Swinburne, who now lends it; Mr. Davis's "At the Piano"; Mr. Graham Robertson's "Valparaiso"; "The Falling Rocket," produced in the Whistler-Ruskin suit; beautiful things from the Boston Museum of Art and the Chicago Institute; the Winans pictures from America; the "Blue Wave"; water-colours; pastels, &c. &c.

The Catalogue is an exact record of this Exhibition, which will open the world's eyes to Whistler's genius and to his productiveness, unrivalled save by the masters of Japan and of the Renaissance whom he honoured, and by whom he is not surpassed. Pictures, drawings, and prints are described so that when seen in public at any future date they may be instantly recognised, and the Catalogue will be an authoritative work of reference for the collector. It will be printed at the Ballantyne Press, on specially made paper, in the type Whistler chose, in the format he designed, and decorated after his own fashion.

To the Secretary,

THE INTERNATIONAL SOCIETY OF SCULPTORS,
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AND

LITHOGRAPHS

THE INTERNATIONAL SOCIETY

OF

SCULPTORS, PAINTERS & GRAVERS

MEMORIAL EXHIBITION OF THE WORKS OF THE LATE J. McNEILL WHISTLER, FIRST PRESIDENT OF THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS, AND GRAVERS, IN THE NEW GALLERY, REGENT STREET, LONDON, FROM THE TWENTY-SECOND OF FEBRUARY TO THE THIRTY-FIRST OF MARCH 1905. HELD UNDER THE AUSPICES OF THE SOCIETY

PRINTED FOR THE SOCIETY AT THE
BALLANTYNE PRESS, LONDON

AND PUBLISHED BY WILLIAM HEINEMANN FOR THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS, AND GRAVERS, AT THE NEW GALLERY, REGENT STREET, FEBRUARY AND MARCH 1905

FOURTH EDITION

Entered at Stationers' Hall

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JAMES McNEILL WHISTLER

1834—1903

Officer of the Legion of Honour; Member of the Société Nationale des Beaux-Arts; Hon. Member of the Royal Academy of St. Luke, Rome; Commander of the Order of the Crown of Italy; Hon. Member of Royal Academy of Bavaria; Chevalier of the Order of St. Michael; Hon. Member of the Royal Academy of Dresden; Hon. Member of the Royal Scottish Academy; LL.D. of Glasgow University

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250 Court Yard—Brussels (*Lent by H. S. Theobald, Esq.* W 250

251 Grande Place, Brussels do. W 251

252 Palace, Brussels do. W 252

253 The Barrow, Brussels do. W 253

254 The High Street, Brussels (*Lent by His Honour Sir J. C. Day*) W 254

255 Market Place, Bruges (*Lent by H. S. Theobald, Esq.*) W 255

256 Passages de l'Opera (*Lent by Ernest Marsh, Esq.*) W 256

Carpet-Menders W 257

Sun Flowers, Rue des Beaux Arts W 258

259 Mairie, Loches (*Lent by the Board of Education*) W 259

260 Steps, Amsterdam (*See His Majesty's Collection*) W 260

261 Square House do. W 261

262 Balcony, Amsterdam (*Lent by the Board of Education*) W 262

263 Little Draw-Bridge (*Lent by H. J. Pollitt, Esq.*) W 263

264 Pierrot (*Lent by H.R.H. Princess Victoria*) W 264

265 Nocturne Dance House (*Lent by Ernest Marsh, Esq.*) W 265

266 Long House—Dyer's—Amsterdam (*See His Majesty's Collection*) W 266

267 Bridge, Amsterdam (*Lent by His Honour Sir J. C. Day*) W 267

268 Zaandam (*Lent by H.R.H. the Princess Victoria*) w 268

269 Speke Hall, No. 2 (*See His Majesty's Collection*) w 269

270 Church Doorway, Edgemere (*Lent by His Honour Sir J. C. Day*) s 270

Double Doorway, Sandwich s 271

Doorway, Sandwich s 272

Butcher's Shop, Sandwich s 273

274 Ramparts, Sandwich (*Lent by Howard Mansfield, Esq.* s 274

275 Portsmouth Children (*Lent by His Honour Sir J. C. Day*) s 275

276 Tilbury Naval Review Series (*Lent by His Honour Sir J. C. Day*) s 276

Windsor s 277

Little Putney, No. 2 s 278

Battersea Bridge, No. 3 s 279

280 Under Battersea Bridge (*Lent by Messrs. Ernest Brown and Phillips*) s 280

281 Melon Shop, Houndsditch (*Lent by Messrs. F. Keppel and Co.*) s 281

After the Sale, Houndsditch s 282

Steps, Gray's Inn s 283

284 Gray's Inn Babies (*Lent by Howard Mansfield, Esq.*) s 284

285 Gray's Inn Place (*Lent by His Honour Sir J. C. Day*) s 285

Seats, Gray's Inn s 286

287 Exeter Street (*Lent by His Honour Sir J. C. Day*) s 287

Abbey Jubilee s 288

289 Bird Cages, Drury Lane (*Lent by His Honour Sir J. C. Day*) s 289

290 The Bucking Horse (*Lent by Messrs. F. Keppel and Co.*) s 290

291 Rag Shop—Millman's Row (*Lent by Howard Mansfield, Esq.*) s 291

292 Clothes Exchange, No. 1 (*Lent by Howard Mansfield, Esq.*) s 292

293 Charing Cross Railway Bridge (*Lent by His Honour Sir J. C. Day*) s 293

Shaving and Shampooing s 294

295 Jubilee Place, Chelsea (*Lent by E. G. Kennedy, Esq.*) s 295

296 Justice Walk, Chelsea (*Lent by E. G. Kennedy, Esq.*) s 296

297 Bird Cages, Chelsea (*Lent by His Honour Sir J. C. Day*) s 297

298 Merton Villa, Chelsea (*Lent by Howard Mansfield, Esq.*) s 298

299 Little Maunders (*Lent by Messrs. Ernest Brown and Phillips*) s 299

Custom House s 300

301 Nut Shop, St. James's Place (*Lent by Howard Mansfield, Esq.*) s 301

302 Old Clothes Shop, No. 2 (*See His Majesty's Collection*) s 302

303 Model Stooping (*Lent by H. S. Theobald, Esq.* s 303
Nude Figure Reclining s 304
Binding the Hair s 305
306 The Little Hat (*Lent by His Honour Sir J. C. Day*) s 306
307 The Little Nurse Maid do. s 307
Baby Pettigrew s 308
Miss Lenoir s 309
310 Swan and Iris (*Lent by His Honour Sir J. C. Day*) s 310
Cameo No. 2 s 311
Marbles s 312
Jardin du Luxembourg s 313
Terrace, Luxembourg Gardens s 314
Boulevard Poissonière s 315
316 Rue Rochefoucault (*Lent by His Honour Sir J. C. Day*) s 316
317 Quai de Montebello (*Lent by E. G. Kennedy, Esq.*) s 317
Quai, Ostend s 318
Railway Station, Vovès s 319
320 Rue des Bons Enfants, Tours (*Lent by Messrs. F. Keppel & Co.*) s 320
Hotel Croix Blanche, Tours s 321
Market Place, Tours s 322
323 Hangman's House, Tours (*Lent by Ernest Marsh, Esq.*) s 323
Little Market Place, Tours s 324

Cellar Door, Tours S 325
Place Daumont S 326
Chateau S 327
Chateau, Touraine S 328
Doorway, Touraine S 329
Court of the Monastery of St. Augustin at Bourges S 330
Hotel Lallement, Bourges S 331
Windows, Bourges S 332
333 Windows opposite Hotel, Bourges (*Lent by Ernest Marsh, Esq.*) S 333
334 Chancellerie, Loches (*Lent by L. W. Hodson, Esq.*) S 334

THE REMAINDER OF THIS COLLECTION IS IN BALCONY

Market Women, Loches S 335
Hotel Promenade, Loches S 336
Theatre, Loches S 337
Tour St. Antoine, Loches S 338
Market-Place, Loches 339
Renaissance Window, Loches S 340
Chapel Doorway, Montresor S 341
Chateau, Amboise S 342
Clock Tower, Amboise S 343
Gateway, Chartreuse S 344
Under the Cathedral, Blois S 345
346 A Guild House, Brussels (*Lent by Messrs. F. Keppel & Co.*) S 346

347 Gold House, Brussels (*Lent by His Honour Sir J. C. Day*) s 347
Butter Street, Brussels s 348
House of the Swan, Brussels s 349
350 Archway, Brussels (*Lent by H. S. Theobald, Esq.*) s 350
Court-yard, Rue P. L. Courier s 351
Brussels Children s 352
Street, Brussels s 353
Chateau Verneuil s 354
Church, Amsterdam s 355
356 The Embroidered Curtain (*Lent by Ernest Marsh, Esq.*) s 356
Jews' Quarter, Amsterdam s 357
The Mill s 358
Little Nocturne, Amsterdam s 359
Bohemians, Corsica s 360
Venice s 361
Seymour Standing s 362
363 Opposite Lindsay Row (*Lent by H. S. Theobald, Esq.*) s 363
Full Length Figure of Lady in Hat with Feather s 364
Full Length Figure of Girl with Short Hair s 365
Twelve Sketches of Heads s 366
Nora Quinn s 367
Second Traghetto s 368
An Eagle s 369

370 Jo's Bent Head (*Lent by H. S. Theobald, Esq.*) s 370

Young Woman, standing s 371

Nude s 372

373 Jeweller's Shop (*Lent by H. S. Theobald, Esq.*) (350 Grolier)

374 Fisherwomen, Ostend (undescribed)

A fish market under a glass and iron roof, just seen at top. Two children and a chicken in front to right. Numerous figures around the stall. Three children to left, the Butterfly on upper left-hand side (*Lent by His Honour Sir J. C. Day*)

H. $3\frac{3}{4}$, B. $5\frac{3}{8}$

375 J. L. Druez's Fruit and Flower Shop (undescribed)

A door with three figures in centre. Fruit and vegetable stalls on both sides. A fourth figure, a woman, to right. The Butterfly to right at top (*Lent by His Honour Sir J. C. Day*)

H. $4\frac{15}{16}$, B. $3\frac{3}{8}$

376 Nude Model, standing (undescribed)

Slightly turned to right, looking down. Butterfly to left (*Lent by H. J. Pollitt, Esq.*)

H $3\frac{1}{4}$, B. $1\frac{7}{8}$

377 Luxembourg Gardens (undescribed)

A balustrade extends across the centre. Six women seated on chairs before it. A vase supported by two cupids on right, the Butterfly on left above balustrade (*Lent by His Honour Sir J. C. Day*)

H. 5, B. $6\frac{15}{16}$

378 Wood's Fruit Shop (undescribed)

A shop with an awning across the entire plate, over which on a sign is written Fruit and Potatoes, J. S. Wood, Salesman (*Lent by His Honour Sir J. C. Day*)

H. $3\frac{3}{4}$, B. $5\frac{1}{4}$

379 Rue de Seine (349 Grolier)

(*Lent by Ernest Marsh, Esq.*)

380 A Market, Ostend (undescribed)

A woman and two children to right. Two women on left, stalls on trestles beyond them. Shops in background. Butterfly at bottom toward left (*Lent by His Honour Sir J. C. Day*)

H. $3\frac{11}{16}$, B. $5\frac{1}{4}$

381 Resting in Studio (undescribed)

Two models, one to right, seated reading a book, the other to left seen from behind facing to right. Butterfly

to left (*Lent by His Honour Sir J. C. Day*)

H. $5\frac{1}{4}$, B. $3\frac{3}{4}$

382 The Silk Dress (Mrs. Leyland) (undescribed)

A lady in profile to left, turning her head full face towards the spectator. Dry-point (*Lent by His Honour Sir J. C. Day*)

H. $8\frac{1}{8}$, B. $5\frac{1}{8}$

383 Luxembourg Garden (undescribed)

Trees and flowers in centre. Beyond, a pond with a railing, and people walking around it. The dome of the Pantheon appears in the distant centre. Butterfly on left (*Lent by H. S. Theobald, Esq.*)

H. $3\frac{1}{4}$, B. $7\frac{7}{8}$

384 Sailing Boats off Battersea (undescribed)

Three barges sailing to left. A landing stage in the foreground. Houses and mills in the distance. Battersea Bridge to left. Signature, "Whistler 1863," lower left-hand corner. Plate destroyed (*Lent by Messrs. Ernest Brown and Phillips*)

H. $5\frac{1}{4}$, B. $8\frac{1}{4}$

385 Nude Model (undescribed)

She stands with crossed legs and

arms raised behind her head. Destroyed plate (*Lent by H. J. Pollitt, Esq.*)

H. $7\frac{1}{2}$, B. $3\frac{7}{8}$

386 Two Young Girls (undescribed)

One to the right is dressing the hair of the other. Signed, "Whistler 1863," lower right-hand side. Destroyed plate (*Lent by Messrs. Ernest Brown and Phillips*)

H. 9, B. 6

387 Female Figure (undescribed)

Sitting in a large chair, turning to right, with open book on her lap. Signed, "Whistler 1861," lower right-hand corner. Destroyed plate (*Lent by Messrs. Ernest Brown and Phillips*)

H. 6, B. $4\frac{1}{2}$

388 Portrait of Mr. Leyland (undescribed)

Full-length portrait of Leyland, and head of Whistler upside down, and a third portrait on the same plate, to left of Leyland. Destroyed plate (*Lent by Messrs. Ernest Brown and Phillips*)

H. $11\frac{7}{8}$, B. 7

BLACK AND WHITE AND COLOUR—NORTH ROOM

389 Japanese Figure seated (black and white chalk on brown paper)

A lightly draped model seated in

profile to left, eats with chopsticks from a plate; on a table beside the plate is a glass. Butterfly signature to right (*Lent by the Executors of the late J. Staats Forbes, Esq.*)

H. 10½, B. 6⅞

390 Female Figure with Fan (black and white chalk on brown paper)

Full-length study of a lady looking left, in 1860 gown. She wears a chignon, and holds a fan in her hand. Butterfly signature to right (*Lent by the Executors of the late J. Staats Forbes, Esq.*)

H. 7¾, B. 4¾

391 Female Figure, back (black and white chalk on brown paper)

She rests with her elbows on a balcony, looking off. Butterfly signature on left (*Lent by the Executors of the late J. Staats Forbes, Esq.*)

H. 11, B. 6¾

392 Female Figure with Fan (black and white chalk on brown paper)

Profile of a woman, her face turned away. Butterfly signature to left (*Lent by the Executors of the late J. Staats Forbes, Esq.*)

H. 8, B. 5

393 Female Figure, front (black and white chalk on brown paper)

A figure in light drapery, her right hand resting on a parapet, her head supported on her left elbow. Butterfly signature to right (*Lent by the Executors of the late J. Staats Forbes, Esq.*)

H. $10\frac{1}{2}$, B. $6\frac{3}{4}$

394 A Nude (black and white chalk on brown paper)

A nude Female Figure leaning on a balcony. Butterfly signature on right (*Lent by the Executors of the late J. Staats Forbes, Esq.*)

H. $10\frac{1}{2}$, B. $7\frac{1}{2}$

395 Female figure, hand on rail (black and white chalk on brown paper)

Back view of a figure, with head resting on her hand and turned towards the spectator. Butterfly signature to left (*Lent by the Executors of the late J. Staats Forbes, Esq.*)

H. $14\frac{1}{2}$, B. $6\frac{3}{4}$

396 Female Figure, looking over her shoulder (black and white chalk on brown paper)

Figure of a Girl, in her right hand she holds a scroll. Butterfly signature

to right (*Lent by the Executors of the late J. Staats Forbes, Esq.*)

H. 8, B. 5

397 Female Figure in flounced dress (black and white chalk on brown paper)

A lady in 1860 costume, in profile to right, looking down, turns her head towards the spectator. Butterfly signature to right (*Lent by the Executors of the late J. Staats Forbes, Esq.*)

H, 12½, B. 6¾

398 Lady with Fan (do. do.)

Full-length figure leaning to right over a balcony, the face partially hidden behind her fan. Butterfly signature to right (*Lent by the Executors of the late J. Staats Forbes, Esq.*)

H. 7¾, B. 5

399 Three Figures, pink and grey (oil)

Three figures, one nude, standing looking to left, a black band bound round her hair, the next in centre stooping to arrange a blossoming peach in a flower-pot. She is almost nude, with a pink kerchief on her head. The third stands to right in diaphanous draperies, with a Japanese parasol open over her head. Behind them a long

wall, which crosses the picture, beyond the distant sea, blue mountains and blue grey sky (*Lent by Alfred Chapman, Esq.*)
H. 55½, B. 72

BALCONY

400 The Coast Survey, No. 1, from the copper-plate etched by Whistler, when attached to the United States Coast Survey Department at Washington, about 1854–5. Around the Survey plan are several figures drawn and etched by Whistler; the plate was confiscated (*Print lent by H. S. Theobald, Esq.*)

The Original Plate shown in the case in North Room

The plate is undescribed in Mr. Wedmore's Catalogue, though he refers to it in the Preface to the Second Edition, but it is the first, or one of the first, etched by Whistler (*Lent by W. Heinemann, Esq.*)

401 Coast Survey, No. 2, Anacapa Island The lower part of the plate etched by Whistler, *i.e.*, the land and sea. Signed, J. A. Whistler (*Lent by the United States Coast Survey Department*)

402 Children, Gray's Inn 311 Grolier
(*Lent by Howard Mansfield, Esq.*)

NORTH ROOM

LEFT-HAND SIDE

LITHOGRAPHS AND BLACK AND WHITE

THE NUMBERS FOLLOWING THE TITLES REFER TO MR. WAY'S CATALOGUE OF WHISTLER'S LITHOGRAPHS; THE NUMBERS BEFORE THE TITLES INDICATE THE PRINTS SHOWN

1	Study, Figure of Lady (*lent by T. Way, Esq.*)		W 1
2	Study, Female Figure	do.	W 2
3	Study do.	do.	W 3
4	Limehouse (lithotint)	do.	W 4
5	Nocturne do.	do.	W 5
6	The Toilet do.	do.	W 6
7	Early Morning do.	do.	W 7
7A	Another State do.	do.	(undescribed)
8	The Broad Bridge do.	do.	W 8
9	The Tall Bridge do.	do.	W 9
10	Gaiety Stage Door	do.	W 10
11	Victoria Club	do.	W 11
12	Old Battersea Bridge	do.	W 12
13	Reading	do.	W 13
13A	Another State	do.	W 13A
14	The Fan	do.	W 14
15	Study, Classical Figure Lightly Draped (*Lent by T. Way, Esq.*)		W 15
16	Entrance Gate, St. Bartholomew's (*Lent by T. Way, Esq.*)		W 16
17	Churchyard, St. Bartholomew's (*Lent by T. Way, Esq.*)		W 17

18	Little Court, Cloth Fair (*Lent by T. Way, Esq.*)		W 18
19	Lindsay Row, Chelsea	(*Lent by T. Way, Esq.*)	W 19
20	Chelsea Shops	do.	W 20
21	Drury Lane Rags	do.	W 21
22	Chelsea Rags	do.	W 22
23	Courtyard, Chelsea Hospital	do.	W 23
24	The Farriers	do.	W 24
25	The Winged Hat	do.	W 25
26	Gants de Suède	do.	W 26
27	The Tyre Smith	do.	W 27
28	Maunder's Fish-shop, Chelsea	do.	W 28
29	The Little Nude Model Reading	do.	W 29
30	The Dancing Girl	do.	W 30
31	Model Draping	do.	W 31
32	The Horoscope	do.	W 32
33	The Model, Girl Reading	do.	W 33
34	Gatti's	do.	W 34
35	Hotel Colbert, Windows	do.	W 35
36	Cocks and Hens, Hotel Colbert	do.	W 36
37	Staircase	do.	W 37
38	The Garden	do.	W 38
39	Vitré, The Canal	do.	W 39
40	Market Place, Vitrè	do.	W 40
41	Gabled Roofs, Vitrè	do.	W 41
42	The Clockmakers, Paimpol	do.	W 42
43	The Steps, Luxembourg	do.	W 43
44	Conversation under the Statue, Luxembourg Gardens (*Lent by T. Way, Esq.*)		W 44

45 The Panthéon, from the Terrace of the Luxembourg Gardens (*Lent by T. Way, Esq.*) w 45

46 The Draped Figure, Seated do. w 46

47 Nude Model, Reclining do. w 47

48 Nursemaids, "Les Bonnes du Luxembourg" (*Lent by T. Way, Esq.*) w 48

49 The Long Balcony do. w 49

50 The Little Balcony do. w 50

51 Little Draped Figure, Leaning (*Lent by T. Way, Esq.*) w 51

52 The Long Gallery, Louvre (*Lent by T. Way, Esq.*) w 52

53 The Whitesmith, Impasse des Carmélites (*Lent by T. Way, Esq.*) w 53

54 Tête-a-tête—In the Garden (*Lent by T. Way, Esq.*) w 54

55 The Terrace, Luxembourg do. w 55

56 The Little Café au Bois do. w 56

57 Late Picquet do. w 57

58 The Laundress do. w 58

59 Rue Furstenburg do. w 59

60 Confidences in the Garden do. w 60

61 La jolie New Yorkaise do. w 61

62 La Belle Dame Paresseuse do. w 62

63 La Belle Jardiniére do. w 63

64 The Duet do. w 64

The Duet, No. 2 w 65

66 Stéphane Mallarmé do. w 66

	The Draped Figure, back view	w 67
68	La Robe Rouge (*Lent by T. Way, Esq.*)	w 68
69	La Belle Dame Endormie do.	w 69
70	La Fruitière de la rue de Grenelle (*Lent by T. Way, Esq.*)	w 70
71	The Sisters (*Lent by T. Way, Esq.*)	w 71
72	The Forge, Passage du Dragon (*Lent by T. Way, Esq.*)	w 72
73	The Smith, Passage du Dragon (*Lent by T. Way, Esq.*)	w 73
74	The Priests' House, Rouen (*Lent by T. Way, Esq.*)	w 74
75	A Portrait (*Lent by T. Way, Esq.*)	w 75
76	Figure Study do	w 76
77	Study do.	w 77
78	The Doctor (*Lent by Mrs. W. McNeill Whistler*)	w 78
79	Walter Sickert (*Lent by T. Way, Esq.*)	w 79
80	Mother and Child, No. 1 do.	w 80
81	Back of the Gaiety Theatre do.	w 81
82	Girl with Bowl do.	w 82
83	The Little Doorway, Lyme Regis (*Lent by T. Way, Esq.*)	w 83
84	The Master Smith (*Lent by T. Way, Esq.*)	w 84
85	The Sunny Smithy do.	w 85
86	The Good Shoe do.	w 86
87	Father and Son do.	w 87
88	The Smith's Yard do.	w 88
89	The Strong Arm do.	w 89

90 The Blacksmith (*Lent by T. Way, Esq.*) W 90
91 The Brothers do. W 91
92 The Fair do. W 92
93 John Grove do. W 93
94 The Little Steps, Lyme Regis do. W 94
95 Study of a Horse do. W 95
96 Sunday, Lyme Regis do. W 96
97 The Fifth of November do. W 97
98 The Old Smith's Story do. W 98
99 Figure Study (in colour) do. W 99
100 The Red House, Paimpol (in colour) (*Lent by T. Way, Esq.*) W 100
101 The Yellow House, Lannion (in colour) (*Lent by Mrs. Katharine Furse*) W 101
102 Mother and Child, No. 2 (*Lent by T. Way, Esq.*) W 102
103 Portrait of Mrs. Pennell do W 103
104 Portrait of Joseph Pennell, No. 1 (*Lent by T. Way, Esq.*) W 104
105 Portrait of Joseph Pennell, No. 2 (*Lent by T. Way, Esq.*) W 105
106 The Barbers' Shop in the Mews (*Lent by T. Way, Esq.*) W 106
107 Portrait of T. Way, No. 1 (*Lent by T. Way, Esq.*) W 107
108 Same, No. 2 do. W 108
109 Kensington Gardens do. W 109
110 Little Evelyn (*Lent by D. C. Thomson, Esq.*) W 110

111 Portrait of Joseph Pennell, No. 3 (*Lent by T. Way, Esq.* W 111

112 Portrait of Joseph Pennell, No 4 (*Lent by T. Way, Esq.* W 112

113 Needlework (*Lent by T. Way, Esq.*) W 113

114 The Manager's Window, Gaiety Theatre (*Lent by T. Way, Esq.*) W 114

115 Little Dorothy (*Lent by T. Way, Esq.*) W 115

116 Portrait Study do. W 116

117 A Young Man do. W 117

118 Savoy Pigeons do. W 118

119 Evening, Little Waterloo Bridge (*Lent by T. Way, Esq.* W 119

120 Charing Cross Railway Bridge (*Lent by T. Way, Esq.*) W 120

121 Little London (*Lent by T. Way, Esq.*) W 121

122 The Siesta do. W 122

123 Waterloo Bridge do. W 123

124 By the Balcony do. W 124

125 The Thames (lithotint) do. W 125

126 St. Anne's, Soho do. W 126

127 W. E. Henley do. W 127

128 The Butcher's Dog do. W 128

129 St. Giles' in the Fields do. W 129

130 Little London Model do. W 130

131 The Fireplace, Vitré (undescribed)

A French peasant, in his big felt hat and sabots, sits in profile to left, and looks at the spectator, behind him is a

big open fireplace with a mantel-shelf at the top, on which, to right, are pots and jars (*Lent by T. Way, Esq.*)

H. 7, B. $6\frac{3}{4}$

132 The Model, dancing (undescribed)

A nearly nude figure of a girl is seen, full face, dancing, with both arms extended, waving gauzy, floating drapery about her. Butterfly signature to left (*Lent by Dr. E. Tait*)

H. 7, B. 5

133 A Lady in a Big Chair (undescribed)

A lady in 1860 costume, sits sideways in a big arm-chair. Her crossed legs are resting on one arm of the chair. She regards the spectator, the raised forefinger of her right hand upon her lips. This drawing is partially in line and lithotint. Butterfly signature to the right. This is evidently an early work (*Lent by T. Way, Esq.*)

H. $9\frac{1}{4}$, B. $7\frac{1}{2}$

134 Garden of the Rue du Bac, No. 1 (undescribed)

The drawing has been made from within the doorway of the artist's house, looking out upon the garden. A curtain falls on the left. On the right is an elaborate trellis work with a birdcage at

the top; at the bottom are flower-pots. Steps descend to the garden where a man, stooping, cuts grass with a sickle (*Lent by T. Way, Esq.*)

H. 9, B. $6\frac{1}{2}$

135 Mother and Child, No. 3 (undescribed)

A mother in light drapery, wearing a cap, sits upon a sofa and plays with her infant lying nude on the couch to her left (*Lent by T. Way, Esq.*)

H. $5\frac{1}{4}$, B. $9\frac{1}{2}$

136 Two Sketches (undescribed)

The upper, of a woman looking to left. The lower of a man, Mr. Arthur Studd, who looks to right (*Lent by T. Way, Esq.*)

H. 7, B. 3

137 Garden, Rue du Bac, No. 2 (undescribed)

The drawing is made from the garden, on the right is the lattice-covered doorway in which three figures are standing. Above, many window shutters are suggested, and to the left a climbing vine, and a window opens on the ground floor. Butterfly signature at the bottom (*Lent by T. Way, Esq.*)

H. $8\frac{1}{2}$, B. $6\frac{1}{4}$

138 Two Slight Sketches (undescribed)

(*a*) Several figures sit at café tables, behind which are two windows

H. $2\frac{1}{4}$, B. 2

(*b*) View of a square in Paris, a four-story house, with mansard roof to right, and a three-story house across a street in the centre. In front are two cabs (*Lent by T. Way, Esq.*)

H. $2\frac{1}{2}$, B. $5\frac{1}{4}$

139 Mother and Child, No. 4

The same model, lightly draped, and wearing a cap, nurses her infant on her knee. She sits upright with cushions at her back (*Lent by T. Way, Esq.*)

H. $7\frac{1}{2}$, B. 6

140 Mother and Child, No. 5 (undescribed)

A mother, sitting upon a couch, leans over her nude child, which lies upon its back. This print may be unique, as the drawing does not seem to have come well upon the stone. Butterfly at top to left (*Lent by T. Way, Esq.*)

H. 6, B. 8

141 A Smith of Lyme Regis (undescribed)

A slight sketch of a blacksmith at the forge, lit by firelight. His arms are just suggested and his body is only seen

to the waist, there is a shadow behind him (*Lent by T. Way, Esq.*)

H. $4\frac{1}{4}$, B. $3\frac{1}{2}$

142 The Black Bonnet (undescribed)

The figure of an old lady, her eyes turned to the right, faces the spectator. She wears a black bonnet, her hands are but slightly indicated. Butterfly signature to right. Evidently an early work (*Lent by T. Way, Esq.*)

H. $11\frac{3}{4}$, B. 8

143 Dr. Whistler, No. 2 (undescribed)

The Doctor sits in an easy chair facing the spectator, but rather turned to the left. His left hand rests upon the arm of the chair and in his right he holds a glass. A handkerchief is on his knee (*Lent by T. Way, Esq.*)

H. $7\frac{1}{4}$, B. 6

144 Portrait of M. le Comte de Montesquiou, No. 1 (undescribed)

A full-length figure, standing, turned to the right, his full-face emerging from a dark background. He is in evening dress, and carries a cloak over his left arm. A cane is in his right hand, a bracelet is round the right wrist. Butterfly signature is slightly to the

left of right hand (*Lent by T. Way, Esq.*)

H. $9\frac{1}{4}$, B. 4

145 Battersea Bridge (undescribed)

A sketch of the Old Bridge, looking down the river. To the right are factories and chimneys, to the left are two piers of the new suspension bridge seen through the old. In the foreground several boats are drawn up on the shore. The drawing does not seem to have come well upon the stone (*Lent by T. Way, Esq.*)

H. $2\frac{3}{4}$, B. $10\frac{1}{2}$

146 Afternoon Tea (undescribed)

Two ladies, Mrs. Philip and Mrs. Charles Whibley, at tea; the younger lady sits to the right behind the tea-table, wearing a black hat with white feather, and a coat with high collar. The other lady regards her, resting her face upon her hand. Butterfly signature to the right (*Lent by Mme. Blanche Marchesi*)

H. $7\frac{1}{2}$, B. $6\frac{1}{4}$

147 Le Cordonnier (undescribed)

A shoemaker sits turned to right; in centre of drawing; he has stopped working, his hands rest upon his knees,

he wears a French workman's cap and an apron, his bench covered with boots and tools is lit by a lamp, behind him is a bureau with plates and pots on it, a woman leans upon the end of it behind him. Butterfly signature to right at top (*Lent by Mme. Blanche Marchesi*)

H. 6, B. $8\frac{1}{2}$

148 Two sketches (undescribed)

Very slight, man's head at top to left. A woman in a black hat bottom to right (*Lent by Messrs. Ernest Brown and Phillips*)

H. 10, B. 7

149 Comte de Montesquiou, No. 2. (undescribed)

Another study of the Count in the same position as the previous one, No. 144 (*Lent by H. S. Theobald, Esq.*)

H. 8, B. $4\frac{1}{4}$

150 Model on Couch. (undescribed)

Another print of No. 47 (*Lent by W. Heinemann, Esq.*)

151 Model, standing, in colour (undescribed)

Lightly draped figure rests her head on her hand, turning slightly to left. The print is touched with colour, and there is a green butterfly to right (*Lent by W. Heinemann, Esq.*)

H. $8\frac{1}{2}$, B. 5

152 Model on Couch, in colour (undescribed)

Trial proof, probably unique. She lies on couch to left, one leg raised, the other hanging down. Carries a fan in her right hand, and there is a jar with blue spots beside her (*Lent by W. Heinemann, Esq.*)

H. 7, B. 10

153 Completed print of the previous subject (undescribed)

Blue background, red couch, on the model's head a purple cap bound with green, green drapery, blue spots on fan and jar. Purple butterfly to right (*Lent by Ernest Marsh, Esq.*)

DRAWINGS, ILLUSTRATIONS, PASTELS, ETC.

154 School House on Fire (water-colour)

This was done by the artist while he was at school at Pomfret, Connecticut, U.S.A., on his return from Russia (*Lent by Mrs. W. McNeill Whistler*)

H. 5, B. $7\frac{3}{4}$

155 Sam Weller's Lodging in the Fleet Prison (early water-colour drawing)

(*Lent by Mrs. W. McNeill Whistler*)

H. $4\frac{1}{4}$, B. $5\frac{7}{8}$

156 Illustrations to Sir Henry Thompson's catalogue of his Collection of Blue and

White Nankin Porcelain, 1878. These drawings are in Indian ink. The book in which the illustrations appeared will be found in a case in the North Room

157 do. do.

158 do. do.

159 do. do.

160 do. do.

161 do. do.

(*Lent by Pickford R. Waller, Esq.*)

162 Design for Matting (black and coloured chalk on brown paper)

Butterfly signature to right at top

(*Lent by Mrs. Knowles*)

H. $10\frac{5}{8}$, B. $6\frac{7}{8}$

163 Studies of Nudes (black and white chalk)

Three complete female figures, one at bottom with her arms crossed, one in the centre stooping with her hands between her knees, the third at the top standing on tip-toe with her arms raised. Suggestion of a torso, heads, and unfinished notes all over the paper

(*Lent by Laurence W. Hodson, Esq.*)

H. $11\frac{3}{4}$, B. $7\frac{3}{4}$

164 A Study (black and white chalk on brown paper)

Back view of a nude figure seated,

turned slightly to right (*Lent by Mrs. Knowles*)

H. 9, B. $6\frac{5}{8}$

165 A Female Figure (black and white chalk on brown paper)

In light drapery, which falls from her, kneeling, and tying a sandal on her foot, extended in front of her At bottom of drawing, a large blue butterfly. H. $8\frac{3}{4}$, B. $6\frac{1}{4}$. On the back of the drawing is a slight study of a nude, in black and white (*Lent by Sir James Knowles*)

166 Full length Nude (pastel and black chalk on brown paper)

Slightly turned to right, face and legs barely indicated. She leans back wards over a bar. H. 13, B. 7. On the back is a sketch for a very elaborate composition. A figure descends a flight of stairs to greet another figure sitting at the bottom. On a raised seat in the background are three other figures very classic in feeling (*Lent by Sir James Knowles*)

167 Mother and Child (black and white chalk on brown paper)

The mother in light draperies, her

nude child rests its head on her lap. On the back is a study of drapery (*Lent by Sir James Knowles*)

H. 7, B. $8\frac{1}{2}$

168 Study of a Nude (black and white chalk on brown paper)

A nude with the extremities only just indicated. Butterfly signature to right low down (*Lent by Sir James Knowles*)

H. 10, B. $5\frac{1}{2}$

169 Water colour on tinted paper

Two female figures, one in light yellowish draperies, the other in blue bodice and black skirt. Beyond, blue sea, and overhead, a lighter blue sky (*Lent by Sir James Knowles*)

H. $7\frac{1}{4}$, B. 6

170 A Nude Figure (pastel and black and white chalk on brown paper)

A nude figure, facing left, draws around her folds of drapery. Light pastel work in background. Butterfly signature to right (*Lent by Sir James Knowles*)

H. $10\frac{1}{2}$, B. $7\frac{1}{2}$

171 Study for Dress (pastel)

Full length of a lady to right holding a fan. She wears a soft, rose-tinted

gown. Butterfly signature to right (*Lent by W. C. Alexander, Esq.*)

H. $9\frac{3}{4}$, B. $3\frac{3}{4}$

172 Maude Standing (black chalk on brown paper)

Full length figure turned to right, right hand holds her dress, on her shoulders a fur tippet (*Lent by Thomas Way, Esq.*)

H. $10\frac{1}{4}$, B. $6\frac{3}{4}$

173 Drawing from the Nude, No. 1 (chalk and pastel on brown paper)

A nude figure, full face, leans against a railing (*Lent by Edmund Davis, Esq.*)

H. $9\frac{1}{4}$, B. 6

174 Figure (pastel on brown paper)

Nude study of back of a girl, seated, turned to right (*Lent by Madame Blanche Marchesi*)

H. 10, B. 6

175 Harmony in Gold and Brown (pastel on brown paper)

A girl in light brown and golden draperies, and a yellow cap, reclines on the floor, a white wall indicated behind her. Butterfly signature to right (*Lent by Pickford R. Waller, Esq.*)

H. $5\frac{3}{4}$, B. 10

176 Souvenir of Velasquez (black and white chalk on brown paper)

A reminiscence of Velasquez' Duke of Olivarez (*Lent by H. Graves, Esq.*)

H. $6\frac{1}{2}$, B. $5\frac{1}{4}$

177 Girl with Parasol (pen and ink)

Study for the painting (*Lent by G. R. Halkett, Esq.*)

H. $6\frac{1}{4}$, B. $3\frac{3}{4}$

178 Lady with a Fan (pencil drawing, touched with white)

Full length, full face figure of a lady carrying a fan in her right hand. She stands on richly decorated matting, and behind her is black dado, pattern of wall-paper and picture frames to right and left slightly indicated. Butterfly signature to left (*Lent by C. L. Rothenstein, Esq.*)

H. $7\frac{3}{4}$, B. $4\frac{1}{4}$

179 Studies in lead pencil for Butterflies used in the artist's publications (pencil drawing)

180 do. do.

(*Lent by H. J. Pollitt, Esq.*)

181 Portrait of Whistler (pen and ink drawing)

A half length of the artist slightly turned to right. A very elaborate pen

drawing made as a study for the full length portrait, exhibited in the International Exhibition in Paris in 1900. The figure is enveloped in a long overcoat, the right sleeve of which is empty, and his hands show under it. Butterfly signature to right (*Lent by Joseph Pennell, Esq.*)

H. 4, B. $3\frac{1}{4}$

182 Pen Sketch for the Portrait of Sarasate

Butterfly signature to right at bottom

(*Lent by Charles Morley, Esq.*)

H. $5\frac{1}{4}$, B. $2\frac{3}{4}$

183 A Sleeping Figure (in black chalk)

H. 9, B. $6\frac{1}{2}$

(*Lent by B. B. MacGeorge*)

184 A Sleeping Figure do. do.

H. $9\frac{1}{4}$, B. $7\frac{3}{4}$

Both 183 and 184 signed Whistler

185 Study for the Portrait of Carlyle (Pen, ink, and wash)

(*Lent by T. Way, Esq.*)

H. 4, B. $3\frac{3}{4}$

186 Figure Reading (black and white chalk on brown paper)

A figure seated in profile to left reading a book (*Lent by Mrs. Knowles*)

H. $8\frac{1}{8}$, B. $6\frac{5}{8}$

187 Figure of a Child (black and white chalk on brown paper)

Child seated in profile to left, hands folded in her lap (*Lent by Mrs. Knowles*)

H. 9, B. 7

188 Draped Figure (black and white chalk on brown paper)

The draped figure of a girl standing, facing spectator. A background of trellis work (*Lent by Mrs. Knowles*)

H. $10\frac{3}{8}$, B. $6\frac{7}{8}$

189 Study of a Nude (black and white chalk on brown paper)

Nude figure stooping in profile to right with hands between her knees (*Lent by Mrs. Knowles*)

H. $9\frac{7}{8}$, B. $6\frac{5}{8}$

190 Enlargement by Photo Engraving of the Etching of Black Lion Wharf. Published in the *Daily Chronicle*, Friday, February 22, 1895. Engraved by Carl Hentschel (*Lent by Joseph Pennell, Esq.*)

H. 11, B. 17

191 Nelly (pencil drawing on blue paper)

A young woman seated, full face, on a couch sewing, she wears an 1860 dress. An early drawing very pre-Raphaelite

in feeling; signed with Butterfly to left at bottom, and "Nelly" in artist's handwriting on right at bottom (*Lent by Laurence W. Hodson, Esq.*)
H. 8, B. $6\frac{1}{4}$

192 Illustration to "The First Sermon" (proof of wood engraving)
"Good Words," 1862. Engraved by Dalziel Bros. (*Lent by Harold Hartley, Esq.*)

193 Illustration to "The First Sermon" (proof of wood engraving)
"Good Words," 1862. Engraved by Dalziel Bros. (*Lent by Harold Hartley, Esq.*)

194 The morning before the Massacre of St. Bartholomew (proof of wood engraving)
"Once a Week," vol. vii. p. 210. Engraved by Dalziel (*Lent by Messrs. Chatto and Windus*)
H. 6, B. 4

195 Count Burkhardt (proof of wood engraving)
"Once a Week," vol. vii. p. 378. Engraved by Swain (*Lent by Messrs. Chatto and Windus*)
H. $6\frac{1}{4}$, B. 4

196 The Major's Daughter (proof of wood engraving)
"Once a Week," vol. vi. p. 712
(*Lent by Messrs. Chatto and Windus*)
H. 5, B. $4\frac{1}{4}$

197 The Relief Fund in Lancashire (do. do.)
"Once a Week," vol. vii. p. 140.
Engraved by Swain (*Lent by Messrs. Chatto and Windus*)
H. $5\frac{1}{2}$, B. 4

198 A Portrait (pencil drawing on wood block, unengraved)
(*Lent by Joseph Pennell, Esq.*)

199 Study of a Head do.
(*Lent by Joseph Pennell, Esq.*)

200 Study of a Head, No. 2 do.
(*Lent by Joseph Pennell, Esq.*)

201 An Illustration on wood, a little figure under the sea, gazing at a fish. Mrs. Whistler may have worked on this block
(*Lent by Joseph Pennell, Esq.*)

202 Study of a girl in bed, covered by an elaborate quilt, on which sits a monkey
(*Lent by Joseph Pennell, Esq.*)

203 Portrait of the Artist by himself (black and white chalk drawing)
The artist leaning over a table, drawing, is seen full face inclined slightly to

right. He wears a white shirt, white cuffs, and in his pocket is a white handkerchief just showing, a black necktie, and greyish coat. His white lock is seen (*Lent by Thomas Way, Esq.*)

H. 10, B. $6\frac{3}{4}$

204 A Study (black and white chalk on brown paper)

Draped figure in profile to right, arm outstretched (*Lent by Mrs. Knowles*)

H. $7\frac{1}{8}$, B. $4\frac{7}{8}$

205 Study of Nude Figure looking right (pen drawing)

(*Lent by William Heinemann, Esq.*)

H. $4\frac{1}{2}$, B. 2

206 Old Battersea Bridge (black and white chalk drawing on brown paper)

Three piers of the old bridge are seen, and the footway of the Bridge crosses the top of the drawing. In the foreground, to the right, a man in a top hat rows a boat. Chelsea Church is seen on the left beyond the Bridge, and the new Suspension Bridge appears to right in the distance (*Lent by H. J. Pollitt, Esq.*)

H. $6\frac{3}{4}$, B. $10\frac{1}{2}$

207 A frame of ten early pencil sketches which were given to his niece, Mrs. Thynne, by Whistler after she had posed for him as a child. Her portrait appears in lower middle sketch. The other sketches are mostly of provincial towns in France. Very early works

(*Lent by Mrs. Charles Thynne*)

WEST ROOM

"NOCTURNES, MARINES, AND CHEVALET PIECES"

1 The Widow (oil)

Full face of a young woman with dark hair. She wears a dark cloak with lace at the throat. Oval frame. Butterfly signature to right (*Lent by the Executors of the late J. Staats Forbes, Esq.*)

H. 22, B. 17

2 Nocturne, St. Mark's (oil)

Four bays of front of Church are seen, the domes dimly outlined against a deep blue sky. On the left a suggestion of the Clock Tower, and lights are dotted about on left-hand side of the Piazza (*Lent by John J. Cowan, Esq.*)

H. $17\frac{1}{2}$, B. $23\frac{1}{2}$

3 Sea and Rain (oil)

A stretch of sea and shore with figure standing in the water on left, greyish blue clouded sky. Signed "Whistler '65" in right-hand bottom corner (*Lent by Alexander Young, Esq.*)

H. $19\frac{5}{8}$, B. $28\frac{1}{2}$

4 Girl with a Red Feather (oil)

Full face of a young girl, with a red feather in her hair, her costume very

slightly indicated. She is placed rather to right of canvas (*Lent by the Executors of the late James Staats Forbes, Esq.*)

H. 19, B. 11

5 Portrait of Thomas Carlyle (oil)

Full length almost life-size portrait seated in profile to left, against a flat grey wall. To right, behind the sitter, is a dark butterfly within a white circle. To left there are two prints on the wall, and a black dado runs all across the picture. The sitter is in black, with a brown coat over his knees, upon which rests his hat. He holds his cane in his right hand. Whistler is wrongly described on the frame of this picture as belonging to the English School (*Lent by the Glasgow Corporation*)

H. 67, B. 56

6 Girl in Black (oil)

Half length figure of a young girl in black gown and black cap, with white frill at her throat. Her brown hair is cut straight across her forehead and falls over her shoulders on either side of her face. Probably the last picture Whistler painted (*Lent by Monsieur X.*)

H. 19, B. 11

7 Symphony in White, No. 3 (oil)

A girl lies upon a sofa her head supported on her right hand, her left arm stretched along the back of the sofa. Her hair is of a beautiful reddish gold; she is dressed in white, the sofa is white, and another girl with the same ruddy-toned hair in which is a comb of gold, also dressed in white, is seated on the floor, and leans against the sofa, her right arm resting on it, her left on her knee. A Japanese fan lies on the floor between the two girls. On the extreme right are flowers in bloom, and flowers also lie on the sofa. The carpet is blue with white pattern. Signed "Symphony in White, No. 3, Whistler, 1867." This is the picture which caused the celebrated difference of opinion between Hamerton and Whistler (*Lent by Edmund Davis, Esq.*)

H. 19¼, B. 29

8 The Little Blue Bonnet (oil)

A golden-haired girl in blue bonnet, with grey feather, looks straight at the spectator. Her dress is grey, trimmed with blue, and she wears lace at her

throat. Red Butterfly to left. Oval (*Lent by William Heinemann, Esq.*)

H. 23, B. 18

9 Nocturne, Southampton Water (oil)

Vast expanse of water in foreground, on it three boats, one with a light. To right ships, their lights reflected in the water. To the left the moon is rising, cut by a cloud, and further left is the town with more lights reflected (*Lent by the Chicago Art Institute*)

H. 19, B. 29

10 Portrait of Monsieur Théodore Duret, Writer on Art (oil)

The first writer in France to recognise the genius of Whistler. Monsieur Duret in full evening dress, faces the spectator. In his right hand he holds his hat, over his left arm is a pink opera cloak, and he holds a fan in this hand. Butterfly signature, a curious silhouette on right (*Lent by Monsieur Théodore Duret*)

H. 72, B. $32\frac{1}{2}$

11 The Coast of Brittany (oil)

A beach covered with rocks extends to the deep blue sea, beyond and overhead summer sky with floating white

clouds. In the left foreground a peasant girl in white cap and kerchief sleeps resting against the rocks. Signature Whistler 1861, in lower left hand corner (*Lent by Ross Winans, Esq.*)

H. 36, B. 46

12 Nocturne in Blue and Silver (oil)

A Pier of Old Battersea Bridge rises in the foreground. People and vehicles cross the bridge, seen at the top. Rockets fall behind it. In the immediate foreground a man sculls a boat to right of the pier. The lights of Battersea are reflected in the distant water. The picture is in the original frame, designed and decorated by Whistler. Butterfly on frame to left (*Lent by Robert H. C. Harrison, Esq.*)

H. 26, B. 19¾

13 Whistler in his Studio (oil)

Whistler stands in profile to right facing the spectator, dressed in a white suit and holding a palette in his right hand, his left hand is raised. Behind him is a woman with her back to him, in rose-tinted drapery, holding a Japanese fan, and talking to another figure in white dress, seated on a sofa. There is a mirror behind the artist's head and

a small print in white mount and gold frame to extreme right (*Lent by Douglas Freshfield, Esq.*)

H. 23, B. $17\frac{1}{4}$

14 The Fur Jacket (oil)

Full length standing figure of a lady in profile to left, three-quarter face, her left hand on her hip. She wears a brown hat, brown boa round her neck, black jacket trimmed with brown fur, and brown skirt. The floor is brown and the background black. A black butterfly in brown panel to left (*Lent by William Burrell, Esq.*)

H. 73, B. $34\frac{1}{4}$

15 The Artist's Studio (oil)

This is another version of No. 13 (*Lent by the City of Dublin Gallery*)

H. $23\frac{1}{2}$, B. 18

16 Valparaiso, Nocturne (oil)

A pier stretches out into the water, and on it many people are walking about. A fleet of many ships in the middle distance, their lights and masts reflected in the water, to extreme left a rocket falls. A mountainous distance and light blue sky (*Lent by George McCulloch, Esq.*)

H. $29\frac{1}{2}$, B. $19\frac{1}{2}$

17 Old Battersea Bridge (oil)

Both shores of the river are seen, and the old Bridge connects them. On the near shore to right are three boats, in the centre three men, two of them in white shirts, launch another boat. Beside them five other men carry sails and oars, one in the foreground wears a white shirt. A barge laden with barrels, one man on it, floats with the stream. There are several waggons and vans on the bridge, beyond are the houses and factories of Battersea, a single lofty chimney appears almost in centre of the picture, a fleet of steamboats is moored on extreme left (*Lent by Edmund Davis, Esq.*)

H. 24½, B. 29½

18 Lillie in our Ally (oil)

Portrait of red-haired girl seated. She wears a blue black cap and coat, and looks directly out of the picture. The back of the chair, on which she is seated, is seen to right (*Lent by John J. Cowan, Esq.*)

H. 20, B. 11½

19 Portrait of Pablo Sarasate (oil)

Full length, full face portrait of the musician in evening dress, holding his

violin and bow in his hands. Butterfly signature to right. Original frame designed by Whistler, and on it to left his Butterfly signature (*Lent by the Carnegie Art Gallery, Pittsburg, Pa.*)

H. 84, B. 40

20 Lilian, daughter of E. G. Woakes, Esq., M.D. (oil)

Portrait of a girl, full face, her head surmounted by masses of dark hair, wearing a rose and green dress (*Lent by E. G. Woakes, Esq., M.D.*)

H. 20, B. 13½

21 Cremorne, No. 1 (oil)

The gardens backed by dense masses of foliage are illuminated. Figures are seen moving about, amongst them waiters in red jackets. Two women dressed in white are seen, one of whom seems to be picking up a handkerchief. In the foreground a number of chairs and tables. The frame is original, and designed by Whistler. The picture was painted for John Calvocoressi (*Lent by Mrs. Alexander Argenti*)

H. 19½, B. 30

22 Study in Brown (oil)

Full face figure of a young girl, head

framed in with brown hair against a richer brown background, she wears a dark brown dress. Her hands are crossed in her lap at the bottom of the canvas (*Lent by Baroness de Meyer*)

H. 20, B. 12

23 Portrait of My Mother (oil)

Full length figure of the artist's mother, seated in left profile on a light chair. She wears a white cap and kerchief, and black dress. Her hands in which she holds a handkerchief are folded in her lap, her feet rest upon a cushion. Two prints hang on the wall, one is of the Black Lion Wharf. An embroidered curtain falls from the top nearly to the bottom of the picture, on left. Butterfly signature seen at the top of curtain to right (*Lent by the French Government from the Musée du Luxembourg by special decree of President Loubet*)

H. 56, B. 64

24 The Master Smith of Lyme Regis (oil)

Half length figure of a man slightly turned to right. His hair, beard, and thin moustache very dark brown, his arms are crossed on his breast, his

wrists showing. He wears a white shirt, no collar, and a black coat; the background slightly lighter in tone than the coat. Butterfly to right (*Lent by the Boston Museum of Fine Arts*)

H. 19¾, B. 11½

25 Cremorne Gardens, No. 2 (oil)

A sketch of the gardens. In the foreground a number of people are promenading. To the right a gentleman and three ladies are seated at a table. In the centre are tables, and still more tables to the left. Across the background stretches a light wall or screen upon which shadows of figures are cast. The garden is illuminated with little coloured lamps, white on the right, and red on the left (*Lent by T. R. Way, Esq.*)

H. 25, B. 51

26 The Little Rose of Lyme Regis (oil)

Half length full face figure of a small girl, with brown hair, seen against a brown background, in a black dress, white collar, and red apron; her hands appear at the bottom of the canvas (*Lent by the Boston Museum of Fine Arts. The Warren Collection*)

H. 19¾, B. 12

27 Portrait of Sir Henry Irving as Philip of Spain (oil)

Full length, full face figure of the actor, in black hat with white feather, black doublet and hose, and short black cloak. Cloak and doublet are embroidered in gold, and the cloak is lined with white silk, the hose slashed with same. The long trunks and shoes are white. On the left leg is the Order of the Garter. In his right hand he clasps a golden order which hangs from his neck (*Lent by Sir Henry Irving*)

H. 81, B. 41

28 The Girl in Red (oil)

Full face of a young girl in red gown, against a red background. Her unbound hair falls over either shoulder. Butterfly signature on left (*Lent by the Executors of the late J. Staats Forbes, Esq.*)

H. 19¾, B. 12

29 The Blue Wave (oil)

A great stretch of sea, with two huge waves rolling in to break on a rocky shore. The surf boils amid brown rocks. A big white cumulous cloud floats in the sky, and to the left are masses of greyish

cloud. This is one of the pictures that Whistler painted in company with Courbet, when they worked together for one or two summers on the coast of France. Signed, Whistler 1861 (*Lent by Alfred Attmore Pope, Esq.*)

H. 24½, B. 34

30 Portrait of the Artist (oil)

Half length, left profile, face turned to the spectator. He wears a black hat, black necktie, white collar and grey painting jacket. In his right hand he holds three paint-brushes. There is a black dado behind his hand. Butterfly signature in circle partially seen low down to left. On the back is the artist's signature in his own handwriting, the frame is decorated by him, and has his Butterfly signature on it to left (*Lent by George McCulloch, Esq.*)

H. 29½, B. 21

31 Nocturne, Blue and Green (oil)

A stretch of the Thames looking towards Chelsea from Battersea. Both sides of the stream are seen. To the right stands a solitary figure. In the centre and to left is a long barge with a single light upon it. Beyond is Old

Chelsea with the Tower, and lights reflected in the water. In centre at the bottom of the picture is the yellow Butterfly signature in black plaque. On the back in the artist's handwriting is "Nocturne Blue and Green; Nocturne Bleu vert" (*Lent by W C. Alexander, Esq.*)

H. 18½, B. 23¼

32 Portrait of Cicely, Henrietta, Miss Alexander (oil)

A little girl stands in profile to left, face turned toward the spectator. She is dressed in white muslin trimmed with grey, and carries a grey hat in her left hand. There is a large black rosette on her dress, a black bow in her hat, a black ribbon in her hair, and she has white stockings and black shoes. She stands near a grey wall, with a black dado, and there is a long black line reaching to top of picture. A grey coat lies on chair to left, above which appears the Butterfly signature. Two butterflies flutter near her head on the left, and one low down on the right. On the extreme right are some daisies (*Lent by W. C. Alexander, Esq.*)

H. 74, B. 39

33 Trafalgar Square, Chelsea (oil)

A grey winter evening, trees in foreground. Two sides of this square are seen, to left and centre; on the right a gas lamp flickers, in the distance, more towards the centre, is a row of other lights (*Lent by J. W. Martin White, Esq.*)

H. 18, B. 24

34 The Violinist (oil)

Full face half length figure of a young woman in grey and rose evening dress, holding a violin under her right arm. She is seen to the knees (*Lent by Monsieur Z.*)

H. 30, B. 19½

35 Old Westminster Bridge (oil)

This should properly be described as the building of New Westminster Bridge. To the right is the present bridge in process of construction, many figures are at work on it. Only the first span can be seen, the others are hidden by scaffolding and piles. The bridge stretches across the picture to the Surrey side of the river, and the horizon is bounded by warehouses, domes, chimneys, and the trees in Lambeth Palace Park. The whole of this background is

now completely changed by St. Thomas's Hospital, since built. Signature in extreme left lower corner "Whistler 1862" (*Lent by Alfred Attmore Pope, Esq.*)

H. 22½, B. 30

36 Nocturne, Blue and Silver (oil)

The Thames at Westminster, looking towards Lambeth. On the right, Westminster Palace, with two towers. Beyond the city stretches into the distance. On the left the lights of the Embankment are reflected in the waters. A single factory chimney breaks the long low line of houses. On the back of the picture is a card bearing the artist's signature and the Butterfly with title, "Westminster, Blue and Silver, J. McNeill Whistler, 2 Old Lindsay Houses, Old Chelsea" (*Lent by the Hon. Percy Wyndham*)

H. 18, B. 24

37 The White Girl (oil)

Full length, almost life size of young woman in white, against a white background. Her dark auburn hair hangs loosely about her face, in her left hand she carries a white flower, and she stands on a wolf-skin rug lying on a

richly flowered carpet. Signed on the right hand at top, "Whistler 1862." Original frame designed and decorated by Whistler. Butterfly signature on right hand near the top of frame. On the back of the frame in the artist's handwriting, is "J. McN. Whistler, 2 Lindsay Houses, Chelsea." This picture was rejected at the salon of 1863 (*Lent by Harris Whittemore, Esq.*)

H. 84, B. 42

38 Arrangement in Grey and Gold, Nocturne, Battersea Bridge (oil)

A reach of the Thames with Battersea Bridge in the distance to right, clock tower illuminated on left, and in the foreground a barge with a man rowing. Butterfly signature at bottom left centre (*Lent by Mrs. Flower*)

H. 18, B. $23\frac{1}{4}$

SOUTH ROOM

OILS, WATER COLOURS, AND PASTELS

39 Pink and Rose: The Mother's Sleep (water colour)

A young mother lightly draped, lies asleep on a couch, beside her child. Her drapery is pink and rose, more drapery is suggested on the couch to left. Butterfly to left centre of the drawing. On the back of this picture, is the title in Whistler's own handwriting, with Butterfly signature beneath it (*Lent by John J. Cowan, Esq.*)

H. 7, B. 10½

40 Design for a Mosaic (pastel)

A rich robed figure turned to right carries a Japanese umbrella over her left shoulder. The whole drawing is in blue purple and gold. A blue purple and yellow butterfly to right, and purple irises at bottom (*Lent by W Graham Robertson, Esq.*)

H. 10¼, B. 6½

41 Draped Figure and Cupid (water colour)

A nude figure seated on long couch, head turned to right, a green cap on her head, supports a cupid on her knee.

Butterfly signature to right (*Lent by Madame la Comtesse de Bearn*)

H. 10, B. 7

42 Little Scheveningen (a grey note) (water colour)

A grey beach, with long stretch of sand, sea coming in, in the distance, three boats lie in the surf (*Lent by Walter Gay, Esq.*)

H. $4\frac{1}{2}$, B. 8

43 Seascape (water colour)

Many boats are tossing in a dirty grey sea. To right low down is the Butterfly signature. To left two boats, and others are grouped in the distance (*Lent by Mrs. A. M. Jarvis*)

H. $4\frac{3}{4}$, B. $8\frac{1}{4}$

44 Rose et Vert, L'Iris: Portrait of Miss Kinsella (oil)

Full length portrait of a lady in rose-coloured evening gown, turned to left. In her right hand she holds an iris. Signed on the back in artist's handwriting, "Rose et Vert, l'Iris, J. McNeill Whistler" (*Lent by Miss Kinsella*)

H. 74, B. 34

45 The Salute, Venice, from the Riva Schiavoni (water colour)

The Church and Custom House in the distance, seen behind masts. Figures in centre and to left; and two others to right, slightly sketched in, seated at a café table (*Lent by B. B. MacGeorge, Esq.*)

H. $5\frac{1}{4}$, B. $8\frac{3}{4}$

46 Venice (pastel)

A grey day in Venice. A gondola in foreground is being rowed towards the distant city, the flat line of which is broken by two white sails. The Butterfly signature is seen low down to right (*Lent by Madame Blanche Marchesi*)

H. $6\frac{3}{4}$, B. 11

47 Study of Mrs. Leyland (pastel on brown paper)

Really a study of costume, the face quite unfinished, full length, full face. Her gown is white and gold the pattern in red. In her left hand she holds a fan. At the side is a study for the sleeve of her gown. Butterfly in black and red circle on right (*Lent by Thomas Way, Esq.*)

H. 10, B. $6\frac{1}{2}$

48 The Convalescent (water colour)

The figure of a young girl propped up in bed, reading a book with a blue cover. By her side, is a table, with breakfast things upon it. In the background the suggestion of a fireplace. Butterfly signature appears to left near the bottom (*Lent by Dr. John W. MacIntyre*)

H. $9\frac{1}{2}$, B. $6\frac{1}{4}$

49 Sea Beach and Figures (pastel)

Four figures in gauzy draperies dancing on the seashore. Of the two centre figures, one to right carries a fan, and the other to left a Japanese parasol, white with blue spots. Further to left another with lyre in her hands, and a fourth, on extreme right, leans on a railing which crosses the picture. In the background a suggestion of sea and sky, with flowers in right foreground (*Lent by Sir William Eden, Bart.*)

H. $5\frac{1}{2}$, B. $10\frac{1}{2}$

50 Nocturne, Cremorne Gardens, No. 3 (oil)

A brightly lighted portico in the gardens to the right, in which figures are seated. Above them are eight windows also lighted up. The left of

the composition is in complete darkness (*Lent by C. Conder, Esq.*)

H. 17, B. 24

51 Portrait of Master Stephen Manuel (oil)

Small boy wearing large white hat with white feather, white lace collar, and grey coat, sits full face on a Chippendale chair looking out of the canvas, the back of the chair is just visible. Butterfly to right, low down (*Lent by Mrs. Manuel*)

H. 19¼, B. 14½

52 Bead Stringers, Venice (pastel)

Walls of high buildings to right and left. On the left are two women stringing beads, and to the right sits another, clothes hang overhead. At the end of the street is a shop, and a two-story house with many chimneys above it. A glimpse of blue sky beyond (*Lent by Thomas Way, Esq.*)

H. 10¼, B. 4

53 Portrait of Mrs. Huth (oil)

Full length portrait in profile to right, head slightly turned towards spectator. Her dress is black with white lace at throat and wrists, and the train of her gown sweeps almost across the entire foreground. To the left low

down is the Butterfly signature, a Butterfly scarcely conventionalised, black on yellow ground (*Lent by Louis Huth, Esq.*)

H. 75, B. 39

54 Marble Palace, Venice (pastel)

The corner of a palace juts out into a canal, the water of which is very blue. It is five stories high, with a water gate. The surrounding buildings are merely indicated. Two gondolas to left, and Butterfly signature to extreme left (*Lent by Thomas Way, Esq.*)

H. 11, B. $5\frac{1}{4}$

55 A Harmony in Blue and Silver (oil)

A blue sea stretches away to a grey sky. Upon the shore to the left men are beaching a boat. Butterfly signature just below the boat (*Lent by His Honour Judge Evans*)

H. 5, B. $8\frac{1}{2}$

56 A Venetian Water Gate (pastel on brown paper)

A brick house with a large water gate to right, reflected in the canal, half closed windows above, and suggestions of a canal, running away in

the distance to left. Butterfly over door to right (*Lent by Lord Battersea*)
H. 11, B. $7\frac{1}{4}$

57 Belle à jour, Blue and Violet (oil)
Nude study full length of a girl leaning against a parapet. The background is blue, and violet, gauzy draperies fall from her shoulders (*Lent by Madame Blanche Marchesi*)
H. $6\frac{1}{2}$, B. 4

58 Study of a Girl's Head and Shoulders (oil)
A girl full face, her hair brown, and her white jacket trimmed with brown fur, a blue tie (*Lent by Baroness de Meyer*)
H. 6, B. 3

59 The Shop Window (oil)
A long, low, double-fronted shop window, in centre of picture, in which are flowers in pots. To the left an open doorway where stand a woman and little girl. Butterfly signature on the wall between the window and door (*Lent by A. Arnold Hannay, Esq.*)
H. $4\frac{3}{4}$, B. $8\frac{1}{2}$

60 Calle, Venice (pastel)

A narrow street with many figures. Butterfly lower left-hand corner. Pastel on brown paper (*Lent by J. P. Heseltine, Esq.*)

H. $10\frac{1}{2}$, B. 7

61 A Venetian Courtyard (pastel)

Two boys to left, a woman and child to right looking out of a doorway, three doors at the bottom of the Court, the centre one open, above a white three-storied house with clothes hanging from the windows (*Lent by Lord Battersea*)

H. $11\frac{1}{2}$, B. $5\frac{1}{2}$

62 Nocturne in Green and Gold, The Falling Rocket (oil)

Cremorne Gardens, a group of figures dancing on a platform to left, and spectators seated looking on in centre and to left. Illuminated kiosk on right. On the back in artist's own handwriting, "Nocturne in Green and Gold," with the Butterfly signature. This picture was exhibited at the trial (*Lent by William Heinemann, Esq.*)

H. $24\frac{1}{2}$, B. $29\frac{1}{2}$

63 Annabel Lee (pastel)

A female figure stands on the shore, with her back to the spectator, her left hand on a railing. She is dressed in gauzy white, a purple shawl floats from her arms, and a purple cap on her head. Behind is a wide expanse of blue sea and sky. At the foot of the drawing are purple irises. Butterfly signature in water to left (*Lent by Thomas Way, Esq.*)

H. 12½, B. 6½

64 The Sea, Pourville (oil)

A rough sea rolls in on a sandy beach, under a blue grey sky, with rolling clouds. Butterfly signature to right on sand (*Lent by A. Arnold Hannay, Esq.*)

H. 4, B. 6½

65 Portrait of Mrs. Louis Jarvis (oil)

She sits full face to spectator, in a grey dress, against a grey background, round her neck is a white collar and a tie edged with red (*Lent by Mrs. A. M. Jarvis*)

H. 23½, B. 16

66 In the Channel (water colour)

Various craft seen in centre and right, grey sea and sky. Butterfly signature

at bottom to right (*Lent by Mrs. Knowles*)

H. $6\frac{1}{4}$, B. $10\frac{1}{8}$

67 Battersea (water colour)

Boats in the foreground, a barge and more boats to right further away, in centre the tower of Battersea church, to left works and factories, with clouds of smoke coming from their chimneys. Butterfly signature to extreme left (*Lent by Sir William Eden, Bart.*)

H. $3\frac{3}{8}$, B. $4\frac{3}{4}$

68 La Mère Gerard (oil)

Portrait study of an old woman, full face, in white cap with long strings, under which her white hair appears. Her left hand in which she holds a yellow pansy, is seen at the bottom of the canvas. She wears a black shawl over a greyish gown. This was the first picture Whistler exhibited, and he presented it to Mr. Algernon Charles Swinburne (*Lent by Algernon Charles Swinburne, Esq.*)

H. 11, B. 8

69 Shipping on the Thames (oil)

View from the artist's studio at Chelsea. Both banks of the river are

seen, and on the nearer side to right are three figures, two in black, one in white, to the left another figure in black. Beyond the first group are two barges with sails furled, and a third barge to extreme right. Beyond that again, a ship and boats, then again the river in extreme distance. Battersea shore and Battersea Church tower are seen in centre, and on the left a huge factory and two smoke stacks (*Lent by P. A. B. Widener, Esq.*)

H. $23\frac{1}{2}$, B. $17\frac{3}{4}$

70 Little Nude (pastel)

A very complete study of a girl, slightly turning to right, seen against a red background. Her right hand is raised to her lips, her left arm is pressed against the wall. Butterfly signature to right (*Lent by Thomas Way, Esq.*)

H. 10, B. 5

71 An arrangement in Black (oil)

A lady in black seated in profile, on yellow chair, turns her head to the spectator and toys with a brown boa which encircles her throat and falls upon her lap. The light comes from an unseen fire in the lower left hand

corner. On the back the signature, and "An arrangement in Black by J. McNeill Whistler," in artist's handwriting (*Lent by Alexander Henderson, Esq.*)

H. $9\frac{1}{4}$, B. 7

72 Dieppe (oil)

The beach at Dieppe, numerous figures walking along, one man in black with two women in white skirts almost in centre. Fishing-boats in the offing and a pier to left. Butterfly signature low down to right (*Lent by Douglas Freshfield, Esq.*)

H $4\frac{1}{2}$, B. 8

73 The Purple Cap (pastel)

A blue robed model, stands full face leaning with her left arm upon a balcony. Her right hand is on her chin. She is lightly draped in white gauzy stuff, and behind her are the folds of a great blue robe, spread on the balcony. Butterfly signature to left (*Lent by Thomas Way, Esq.*)

H $10\frac{1}{2}$, B. $6\frac{1}{4}$

74 Study for the head of Miss Cicely H. Alexander (oil)

The pose and costume are exactly the same as in the large oil picture. Butter-

fly, signature to left (*Lent by Alexander Reid, Esq.*)

H. 10, B. $14\frac{1}{2}$

75 The Piano Picture (oil)

A lady (Lady Seymour Haden) dressed completely in black 1860 costume, save for white collar, sits in profile to left of picture, at a piano. Facing her is a little girl, dressed all in white (Annie Haden, Mrs. Charles Thynne), her hair is brown, and she wears black shoes, with crossed straps over her white stockings. Behind to extreme left an enamelled plate stands on a red table, the carpet also is red. The wall is white, and on it are seen the lower parts of two prints framed in gold. Signed Whistler (*Lent by Edmund Davis, Esq.*)

H. 26, B. $35\frac{1}{2}$

76 Portrait of a baby (oil)

The baby, full face, smiles upon the spectator. He is dressed in white against a darker background (*Lent by Brandon Thomas, Esq.*)

H. $19\frac{1}{2}$, B. $11\frac{3}{4}$

77 Note in Red and Violet (oil)

A small child stands in the immediate foreground, wearing a red cloak

and white frock, beyond her are nets or seaweed. Several figures are walking along the shore, and on the sea beyond a single boat is coming in through the surf. Butterfly signature in right-hand corner (*Lent by Miss Constance Halford*)

H. $4\frac{1}{2}$, B. 8

78 The Base of the Tower, Venice (pastel)

A high brick church tower on right. Shops, two-story houses, one with balcony, and large chimney on left. Figures in foreground. Butterfly low down to right (*Lent by J. P. Heseltine, Esq.*)

H. $11\frac{1}{2}$, B. $6\frac{3}{4}$

79 The Blue Girl (pastel on brown paper)

The very lightly robed figure of a girl, draping herself in thin gauzy stuff, on her head a blue cap. Butterfly on extreme right (*Lent by Madame Blanche Marchesi*)

H. $10\frac{1}{2}$, B. $6\frac{3}{4}$

80 Tête de Femme (oil)

Head of a peasant woman slightly turned to left, very low in tone, against a dark background. She wears a white cap and chemisette, a dark ribbon at her throat. This is probably a very

early work (*Lent by Madame la Comtesse de Bearn*)

H. $9\frac{7}{8}$, B. $6\frac{3}{4}$

81 Variations in Violet and Green (oil)

A river, both banks of which are seen, upon the nearer three figures, a railing behind them. The first to left is seated, the second carries a parasol, and the third to right walks apart. On the further side of the river, a ship is sailing, and a church tower rises behind it. Butterfly signature in an oblong plaque appears on extreme right. Frame designed by Whistler. Signed J. McN. Whistler at the bottom (*Lent by Sir Charles McLaren, Bart.*)

H. $23\frac{1}{2}$, B. $12\frac{1}{2}$

82 Draped Model (black and white chalk on brown paper)

Back view of draped figure, leaning on a parapet. Butterfly signature to right (*Lent by Mrs. Knowles*)

H. $10\frac{3}{8}$, B. $6\frac{7}{8}$

83 Portrait of E. G. Kennedy, Esq. (oil)

Full length figure slightly turned to left, wearing a black frock coat, lighter trousers, and holding his top hat in his

right hand, his left hand in his trousers pocket (*Lent by E. G. Kennedy, Esq.*)
H. 11½, B. 6

84 Mrs. Leyland (black and white chalk drawing on brown paper)
Study of Mrs. Leyland standing looking to right and holding a fan in her hand (*Lent by Monsieur J. E. Blanche*)
H. 10¾, B. 6¾

85 The Beach (water colour)
The beach at a seaside resort. In the foreground a small child in a red skirt, many figures, a flagstaff, and bunting in the distance, and lighthouse beyond (*Lent by Mrs. Knowles*)
H. 8⅛, B. 4⅝

86 Landscape (oil)
Group of white village cottages, two children's figures to right in foreground, trees and hedges against the sky in background. Butterfly signature in right-hand bottom corner (*Lent by Alexander Young, Esq.*)
H. 11¾, B. 24

87 Study of Rosettes (black and coloured chalk on brown paper)
(*Lent by Mrs. Knowles*)
H. 11, B. 7

88 St. Yves. The Beach (oil)

The sea at low tide rolls in from the distant horizon. Three small figures to right, a dog near centre. To left low rocks, round which waves swirl (*Lent by Monsieur J. E. Blanche*)

H. $8\frac{7}{8}$, B. $11\frac{1}{2}$

89 Portrait of L. A. Ionides, Esq. (oil)

Mr. Ionides is seated on left side of canvas looking almost directly at the spectator. His hair is black, and his beard a rich brown. He wears a black coat, his hands are seen at lower right-hand corner. An early work (*Lent by L. A. Ionides, Esq.*)

H. $15\frac{1}{2}$, B. $11\frac{3}{4}$

90 Nocturne, Chelsea Rags (oil)

Shop fronts; in centre a dimly lighted window, into which two figures peer. To the right, the door of shop in which stands a child dressed in white, above her head on the wall hang three white prints. The whole is very dark and low in tone (*Lent by John J. Cowan, Esq.*)

H. 14, B. 20

91 On the Thames at Chelsea (pastel)

Four very slightly indicated figures stroll along the embankment. To the left a white sail, and in the middle distance three barges, the masts of which are seen against distant Battersea, with the Church spire to left (*Lent by W. C. Alexander, Esq.*)

H $10\frac{1}{2}$, B. $6\frac{1}{4}$

92 The Isles of Venice (pastel)

A distant view of Venice seen across the Lagunes, a fishing-boat with red sails, and the piles which mark the channel, stretching across the foreground (*Lent by W. Baptiste Scoones, Esq.*)

H. 2, B. $10\frac{1}{2}$

93 Valparaiso, Nocturne (oil)

Many square-rigged ships in the middle distance and offing. The open sea to left, and suggestions of hills in background to right. Time early evening (*Lent by W. Graham Robertson, Esq.*)

H. 22, B. 29

94 The General Dealer (oil)

A shop front; to right a woman wearing a white apron carries a baby in a red hood and black cloak. In front of the

shop, a stand with vegetables, various objects seen through the window, and beyond a mixed collection of all sorts of bric-à-brac, the stock in trade of the general dealer (*Lent by John J. Cowan, Esq.*)

H. $4\frac{1}{2}$, B. $8\frac{1}{4}$

95 The Lily (pastel)

Stooping figure of a girl, arranging a pot of lilies. Four full blooms are seen above her head on a long stalk. Behind her to right, a yellow and white butterfly. On left Butterfly signature in a circle (*Lent by W. Bernard Knobel, Esq.*)

H. $13\frac{1}{2}$, B. 9

96 The Philosopher (oil)

Portrait of C. E. Holloway, Esq., painted in Fitzroy Street, London, about 1896. Full length figure somewhat turned to right, face looking straight out of picture. He stands before the fireplace wearing a long brown overcoat (*Lent by Madame la Comtesse de Bearn*)

H. $8\frac{1}{2}$, B. $4\frac{3}{4}$

97 Portrait Sketch of F. R. Leyland (oil)

The figure of a tall red-bearded man stands in centre of canvas, one hand on

his hip, in the other he holds a light overcoat. A dark dado crosses the picture, behind him, the rest of the wall light in tone. A single upright line is drawn down the right-hand side of picture. The Butterfly signature in red on left of canvas (*Lent by Charles Conder, Esq.*)

H. 14, B. $8\frac{3}{4}$

98 The Little White Sofa (oil)

A white sofa, on which reclines the slightly draped figure of a girl with a yellow cap. Behind her blue drapery with rose-coloured design running through it. Butterfly signature to right on sofa (*Lent by A. Arnold Hannay, Esq.*)

H. 4, B. $6\frac{1}{2}$

99 Seated Figure (pastel)

Girl in light drapery, sits on the ground in profile to left. Her left hand rests on her left foot, and her right arm is extended before her. Butterfly signature to right (*Lent by Thomas Way, Esq.*)

H. $7\frac{1}{2}$, B. 5

100 Portrait of F. R. Leyland, Esq. (oil)

Full length full face figure in evening dress, slightly turned to right, his right hand on his hip, over his left arm he carries a grey overcoat, and a silver buckle shows on one shoe. An arrangement in black on black. The floor is much lighter than the wall behind (*Lent by Mrs. Val Prinsep*)

H. 72, B. 34

101 A Freshening Breeze (oil)

A Harbour with two ships in the distance, one of which, on the right, lies behind a breakwater that runs out towards another. A boat puts out to sea, in the middle distance, and hauled up on shore in the foreground are six boats behind two other breakwaters In the right hand lower corner a small figure appears. Butterfly at bottom to left (*Lent by John G. Ure, Esq.*)

H. $8\frac{1}{2}$, B. 5

102 Rose and Red: The Baker's Shop at Lyme Regis (oil)

A double doorway to right, in first half of which stands a little girl in a red pinafore, and other figures are seen

within the second half. In the centre of picture is a many-paned shop window, with a loaf and other things in it. To the left low down is the Butterfly signature. The house stands on a slight descending road. On the back is written "Rose and Red, The Baker's Shop, Lyme Regis, James McNeill Whistler," and the Butterfly (*Lent by Humphrey Roberts, Esq.*)

H. $4\frac{1}{2}$, B. 8

103 Portrait of Dr. William McNeill Whistler (oil)

(Elder brother of the artist), Bust three-quarter face placed on left of canvas, black hat, white shirt or coat and black necktie. Part of the hat is cut off by the frame (*Lent by Mrs. W. McNeill Whistler*)

H. 17, B. 14

104 The Seashore (oil)

Three figures walk along the shore at low tide, two in the centre, one beyond to right. In the offing, a number of fishing smacks at anchor, grey sea and grey sky (*Lent by Sir William Eden, Bart.*)

H. $3\frac{3}{8}$, B. $5\frac{1}{2}$

105 A Canal, Venice (water colour)

Bridge in centre, boat to left. Dark mass of trees hanging over a wall to right (*Lent by B. B. MacGeorge, Esq.*)

H $8\frac{3}{4}$, B $5\frac{1}{4}$

106 The Curé's Little Class (oil)

Interior of Church at Dieppe. The foreground filled with chairs on the left, the curé holds his class. Behind, supported on two pillars, is seen the organ-loft with semicircular ends (*Lent by John J. Cowan, Esq.*)

H. $4\frac{1}{2}$, B. $8\frac{1}{4}$

107 Petite bonne à la porte d'une Auberge (oil)

A maid in grey cap with white band appearing under it, stands full face. She wears a grey bodice, red skirt, and long apron, which is tucked up showing her bare feet and ankles. She holds up her skirts in her left hand and has a broom in her right. Behind her is an open door. Butterfly on right of door (*Lent by Mrs. H. S. Schwann*)

H. $8\frac{3}{8}$, B. $4\frac{3}{4}$

108 Portrait of Miss Yvonne Forster (black and white chalk on brown paper)

Slight full length, full face, of a small child. Butterfly signature to right (*Lent by Miss A. E. Forster*)

H. $8\frac{1}{8}$, B. $5\frac{1}{4}$

109 Portrait of Agnes, Mary, Miss Alexander (oil)

Full length figure of a young lady slightly turned to left. She wears a long simple grey gown, a black hat trimmed with white, and has a white ruffle round her throat. She is buttoning her gloves. To the left is a large pot of yellow flowers (*Lent by W. C. Alexander, Esq.*)

H. 74, B. 37

110 Souvenir of the Gaiety (pastel)

A very slight sketch of three dancers in costume, touched here and there with brilliant notes of colour (*Lent by Sir William Eden, Bart.*)

H. $4\frac{3}{8}$, B. $6\frac{1}{2}$

111 Baby Leyland (pastel on brown paper)

Full length of small child in profile to left; she holds a book on her crossed knees. Her hair is golden, and her dress white and gold (*Lent by Thomas Way, Esq.*)

H. 10, B. $6\frac{1}{2}$

BALCONY

OILS, WATER-COLOURS, PASTELS,
AND PHOTOGRAPHS OF PICTURES
NOT IN THE EXHIBITION

112 A Little Red Note, Dordrecht (water colour)

A river in the foreground in the middle distance, to right, a barge or raft with a mast and brown sail. To left centre, low red houses, and further left a tall windmill. Cloudy sky in the background. The drawing is signed on the back in Whistler's own handwriting. "A little Red Note, Dordrecht, J. McNeill Whistler," and the Butterfly (*Lent by W. Bryant, Esq.*)

H. $4\frac{3}{4}$, B. $8\frac{1}{2}$

113 Three drawings in one frame

(pastel on grey paper)

(*a*) Model leaning forward, full length, lightly draped, looking to right. Butterfly to right. Pastel on grey paper

H. 9, B. 6

(*b*) Portrait of the Artist

(black chalk on brown paper)

H. 6, B. $5\frac{1}{2}$

(*c*) Model with Flowers (pastel and chalk)

Full length figure facing slightly to left, mainly in black chalk with slight touches of brilliant pastel. Butterfly

signature to right (*Lent by J. P. Heseltine, Esq.*)

H. $9\frac{3}{4}$, B. $6\frac{3}{4}$

114 A Grey Note (body colour)

A stretch of seashore at low tide, with stranded vessel to right, grey and white cloudy sky (*Lent by Mrs. Knowles*)

H. 6, B. $10\frac{5}{8}$

115 Study for Dress (pastel)

Very slightly indicated figure of a girl, in blue dress with crimson touches here and there, white collar and cuffs (*Lent by W. C. Alexander, Esq.*)

H. $9\frac{3}{4}$, B. $5\frac{3}{4}$

116 Design for a Fan (water colour)

Four figures on the sea-shore in a strong breeze, their very light draperies blown about by the wind. Three of them walk with the wind behind them, the fourth, with a large parasol, struggles against it. A distant blue sea (*Lent by C. H. Shannon, Esq.*)

H. $6\frac{1}{2}$, extreme B. $19\frac{1}{4}$

117 Diana at the Pool (oil)

Copy of a picture in the Louvre by Boucher (*Lent by Louis W. Winans, Esq.*)

H. 23, B. 27

118 Blue and Gold (pastel)

Slightly draped figure of a girl, holding a sprig of blossom in her left hand (*Lent by Mrs. Knowles*)

H. 11, B. $4\frac{3}{4}$

119 Venice (pastel)

A white campanile, built out of a church with a black roof, rises in centre. To the left red and white houses, and suggestions of figures and gondolas in foreground, reflected in water to the centre, the right occupied by the wall of a whitewashed house, peeling here and there, and showing the red bricks underneath (*Lent by Laurence W. Hodson, Esq.*)

H. $9\frac{3}{4}$, B. 7

120 Maude Reading, in a Hammock (water colour)

Freely sketched figure in a hammock, reading a paper which she holds near her face. Her head crowned with yellow hair is to left, her feet to right. Butterfly signature to right. The Frame contains a photograph of Whistler to right, and an envelope addressed to Mrs. McNay, and a note inviting her to lunch,

are in lower left hand corner (*Lent by A. Buck, Esq.*)

H. $5\frac{1}{4}$, B. $8\frac{3}{4}$

121 St. Ives, Cornwall (water colour)

A long stretch of sand on which figures are walking. In the middle distance the town, and to right the sea stretches in a great curve to the horizon. Butterfly signature in red to right on the sand (*Lent by Thomas Way, Esq.*)

H. $6\frac{3}{4}$, B. $4\frac{7}{8}$

122 Nocturne, Valparaiso, silver and gold (water colour)

(Evidently a study for the larger oil picture.) There is a long pier in foreground, and a fleet of ships in the offing, with lights reflected in the water. Mountainous distance slightly indicated. Butterfly on extreme left at bottom. (*Lent by G. N. Stevens, Esq.*)

H. $8\frac{3}{4}$, B. $6\frac{1}{2}$

123 Study for the Peacock Room (pencil drawing)

(*Lent by A. Ludovici, Esq.*)

H. $6\frac{3}{8}$, B. $6\frac{1}{2}$

124 Benedictine Monks, a very early sketch (pen and pencil)

(*Lent by Mrs. W. McNeill Whistler*)

125 La Dame au Brodequin Jaune (photogravure)
(*Lent by D. Croal Thomson, Esq.*)

126 Girl Reading (pen sketch)
Full length figure facing left, holding a book, with inscription under Butterfly to right. "Un après midi chez Van Dyck, Aug. 10, 1901," in Whistler's handwriting (*Lent by William Heinemann, Esq.*)
H. 6, B. $4\frac{3}{4}$

127 Two Sketches in one Frame (pen drawing)
Illustrations for "Thoughts at Sunrise," a song by Mrs. Moncrieff
(*a*) The sun is rising over a great lake to left, sprays of blossom and waving grass to right, Butterfly signature also to right. At bottom "Thoughts at Sunrise, by Mrs. Moncrieff," in the artist's handwriting
H. $6\frac{3}{4}$, B. $4\frac{1}{4}$
(*b*) The sun is rising over a great plain, a flight of birds from it towards the zenith. Blossoming boughs and waving grass to right. Again, "Thoughts at Sunrise, by Mrs. Moncrieff," at bottom (*Lent by Mrs. Moncrieff*)
H. $6\frac{3}{4}$, B. $4\frac{5}{8}$

128 La Toilette (pen drawing on blue paper)

Back of female figure at her toilet, looking towards right into a mirror. Butterfly signature to left (*Lent by Madame Blanche Marchesi*)

H. $6\frac{3}{4}$, B. $4\frac{1}{2}$

129 Selsea Bill (water colour)

A white house rather to right, on a sandy shore, seen against a blue sky, dotted with white clouds. In the foreground a chair, besides which are remains of lunch. Butterfly signature to extreme left, at bottom (*Lent by B. B. MacGeorge, Esq.*)

H. $8\frac{1}{2}$, B. 12

130 A Marine Sunset (water colour)

A stretch of yellow sand on which some figures are slightly indicated, on the right a reach of water. Distant land, yellow sunset sky, and floating clouds above. Butterfly signature to right (*Lent by Thomas Way, Esq.*)

H. 5, B. $6\frac{1}{2}$

131 Portrait of Rosa Corder (mezzotint)

Mezzotint by Josey. Proof signed by Whistler

(*Lent by Joseph Pennell, Esq.*)

132 The Balcony (photograph)
(*Lent by Messrs. Goupil & Co.*)

133 The Little White Girl do. (photograph)

134 The Music Room do. (photograph)

135 The Lange Leisen do. (photograph)

136 The Yellow Buskin do. (photograph)

137 The Falling Rocket do. (photograph)

138 Pencil drawing of Baby (pencil)
Drawing of Baby seated, full figure, bare feet, head slightly turned to left. Signed Whistler, to left (*Lent by Ll. J. W. Bebb, Esq.*)

139 Honfleur, grey and silver (water colour)
A slight sketch of old houses on the banks of a river, the centre one, five stories high, definitely drawn, the rest merely indicated. Overhead, rosy, cloudy sky, with flecks of blue. Butterfly signature low down to left (*Lent by Professor Emil Sauer*)
H. 8, B. $4\frac{3}{4}$.

140 Crepescule, Trouville (oil)
Sea-shore at low tide, rocks to right and extreme left, reflections in wet sand,

centre. Rosy after-glow in sky partially veiled by blue clouds (*Lent by Frederick Jameson, Esq.*)

H. 13, B. 18.

141 The Ocean (photograph)

(*Lent by D. C. Thomson, Esq.*)

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